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III 9 260 Id G 80/45

Instrumente /

So

In den 25. LECTIONEN

Des

Music-Meisters /

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Ausgeführter Stücke /
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Mus. 2392-8-1



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Singe-Sachen, nebst ihren Instrumenten:

<i>Aria</i> : Sage mir doch nichts von Liebe, 1c. Canto e Violino	2.
- - - Nimm dein Herz nur wieder an, 1c. Canto e Viol.	6.
- - - Es glänzet die Unschuld, 1c. Cant. e Viol.	10
- - - So oft du deinen Schatz wirst küssen, 1c. Cant. ò Alto, ò Basso con Viol.	14
- - - Das Frauenzimmer verstimmt sich immer, 1c. C.	18
- - - Vergiß dich selbst, mein schönster Engel, 1c. C. ò A. ò B.	22
- - - Süßte Worte, wehrte Zeilen, 1c. C. e Viol. Solo	26. 30

Aria:

2^e Lektion Der Music-Meisters.

Sonata à Flauto dolce solo.

1.

Handwritten musical score for a Sonata à Flauto dolce solo, consisting of eight systems of staves. The notation is in a historical style, featuring treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music is written for a single flute (Flauto dolce solo). The score includes various musical notations such as notes, rests, and ornaments. The first system is marked "Vivace." and the last system is marked "Das übrige folgt künftige." (The rest follows in the future).

Vivace.

Das übrige folgt künftige.

2. Aria aus der Oper *Die Zauberflöte*. Ein Bass in 1. und 2. Orchesterbegleitung von M. Gluck

Handwritten musical score for a bass aria from the opera *Die Zauberflöte* by Mozart. The score is written on ten staves, with the vocal line on the upper staff and the piano accompaniment on the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are in German and are written in a cursive hand.

Lyrics:

Sagt mir doch nichts von Liebe, Ich meine ganz: 1. Auf mich soll; sag mir doch
 nichts von Liebe, nichts: sag mir doch nichts von Liebe, Ich meine ganz: 1. Auf mich soll;
 2. Auf mich soll; Ich meine ganz: 1. Auf mich soll.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp.*, *f.*). The handwriting is elegant and typical of 18th-century musical manuscripts.

Handwritten musical score for the first system. It consists of three staves: treble, alto, and bass. The lyrics are written in German. The first staff has a treble clef and a key signature of one flat. The second staff has an alto clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The lyrics are: "nagern, als zu Tode, ging, daß in die mein Mann Irenus 1 und die von Allgung, daß die".

Handwritten musical score for the second system. It consists of three staves: treble, alto, and bass. The lyrics are written in German. The first staff has a treble clef and a key signature of one flat. The second staff has an alto clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The lyrics are: "Du", "Aufs, wölft, mich, ich, kein, ... Irenus, Mann, Irenus, 1 und die von soll. Capro."

Handwritten musical score for the third system. It consists of three staves: treble, alto, and bass. The lyrics are written in German. The first staff has a treble clef and a key signature of one flat. The second staff has an alto clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The lyrics are: "Justia à Cembalo fels. Prebustio."

Handwritten musical score for the fourth system. It consists of three staves: treble, alto, and bass. The lyrics are written in German. The first staff has a treble clef and a key signature of one flat. The second staff has an alto clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The lyrics are: "Justia à Cembalo fels. Prebustio."

Handwritten musical score for the fifth system. It consists of three staves: treble, alto, and bass. The lyrics are written in German. The first staff has a treble clef and a key signature of one flat. The second staff has an alto clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The lyrics are: "Justia à Cembalo fels. Prebustio."

4. Aria.

Dolce.

In der Ferne künft'ig.

Polonaise. *Flauto traverso o Violino.*

Zweite Lektion In der Musik-Meister.

Flauto dolce.

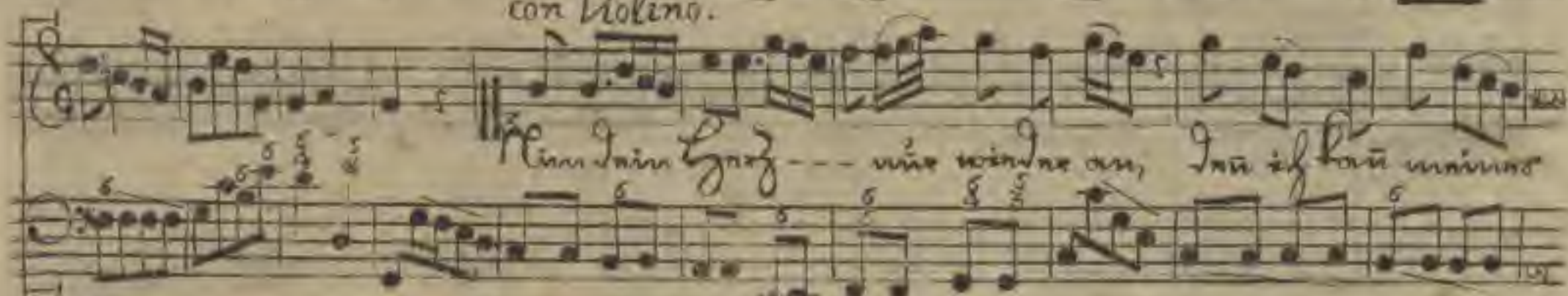
5.

The musical score is written on ten staves, each consisting of a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. Dynamics like 'Largo' and 'Allegro' are marked. The piece concludes with a double bar line.

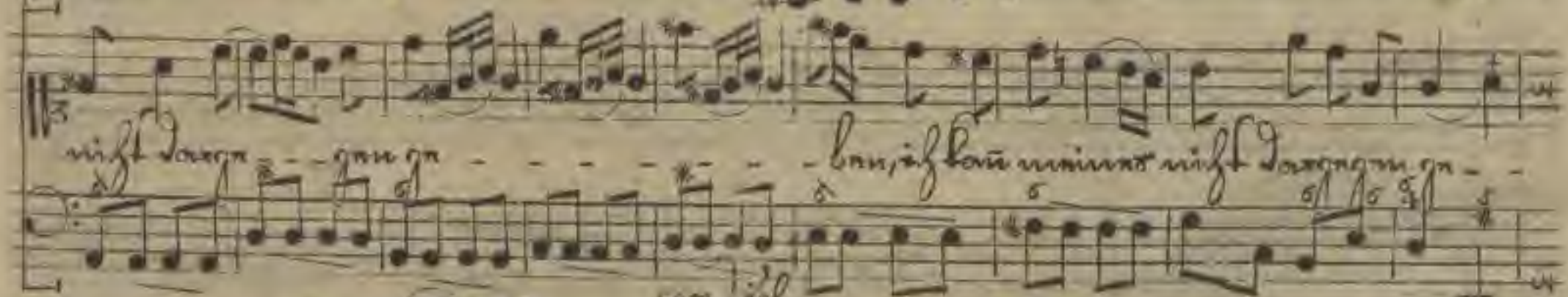
5. Aria aus *Leinwand*; Part von M^r. L. Brühl; gesungen von M^{lle}. Monjo, das jüngere.



con Violino.

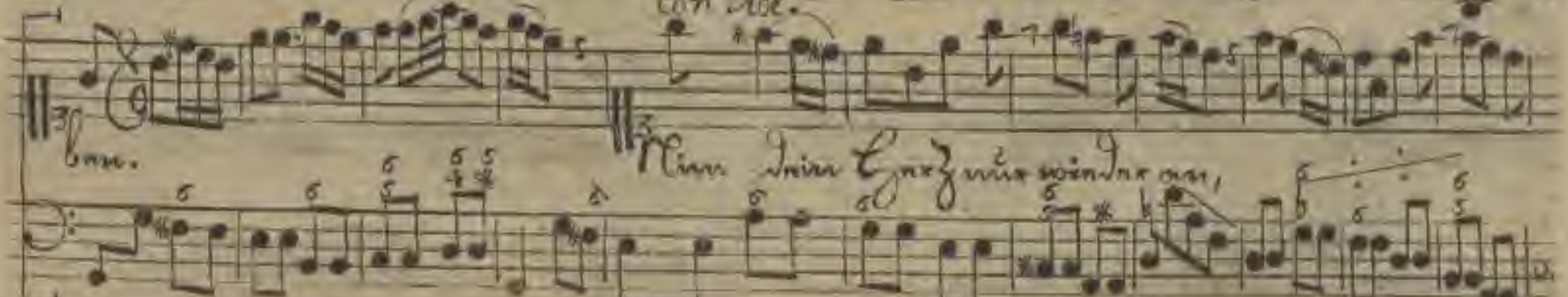


Nimm Dein Herz --- wie windet an, Du ich kein meinens



nicht Dagegen --- ganzen, Du ich kein meinens nicht Dagegen

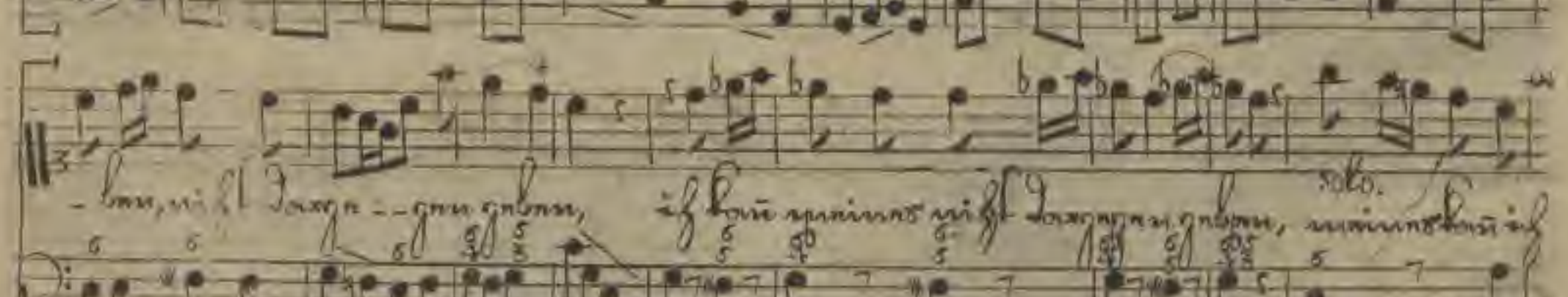
con Viol.



Nimm Dein Herz wie windet an,

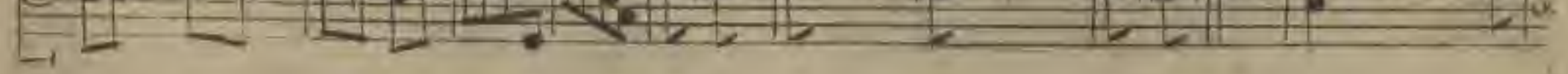


Du ich kein meinens --- nicht Dagegen



ganzen, Du ich kein meinens nicht Dagegen ganzen, meinens Du ich

solo.



nicht Langsamgalm.

con Viol.

Ich will nicht mehr von - der Welt sein, Ich will mich nicht mehr von der Welt trennen, Ich will nicht mehr von der Welt trennen, Ich will nicht mehr von der Welt trennen.

Ich will nicht mehr von der Welt trennen, Ich will nicht mehr von der Welt trennen, Ich will nicht mehr von der Welt trennen, Ich will nicht mehr von der Welt trennen.

Cembalo solo.

Rondeau.

8. Menuets.

L'river.

Tout divers instrumens.

gravement.

Viol. 1.

Viol. 2.

Contrepoint.

Violoncelle.

Sonnet.

Ouverture.

Tres vite.

The musical score is written on ten systems of two staves each. The first system is labeled 'Ouverture.' and the second system is labeled 'Tres vite.' The music is in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Sans-Souci.

Aria des Sancio. In Paris ist der Lärm König, gesungen von Ma. Köpfer.

con Violino.

Es glänzt in der Luft in feiner Luft

Schau' es flammst die Luft in weigen Luft in

Handwritten musical score for the song "Die Unzufrieden sind schon daheim". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The tempo/mood is indicated as "con viol.". The lyrics are written below the bottom staff. The music features a mix of eighth and sixteenth notes, with some rests. The lyrics are: "waggen in waggen Licht", "glück Zu dir Unzufrieden sind schon daheim".

Handwritten musical score for "Immerfort - Ein Waffentanz". The score is written on two staves. The top staff features a complex melody with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The bottom staff provides a harmonic accompaniment with fewer notes, including some rests. The lyrics "Immerfort - Ein Waffentanz - im alten - guten Licht, in neuem Licht, es, immerfort Ein Waffentanz" are written in cursive between the staves, aligned with the musical phrases. The manuscript is on aged, slightly yellowed paper.

Handwritten musical score for the piece "Weggen, in weissen Luft." The score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a complex melody with many beamed eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one flat and a 3/4 time signature. It contains a bass line with fingerings (1-5) and some rests. The title "Weggen, in weissen Luft." is written in cursive between the staves. The manuscript is on aged, slightly stained paper.

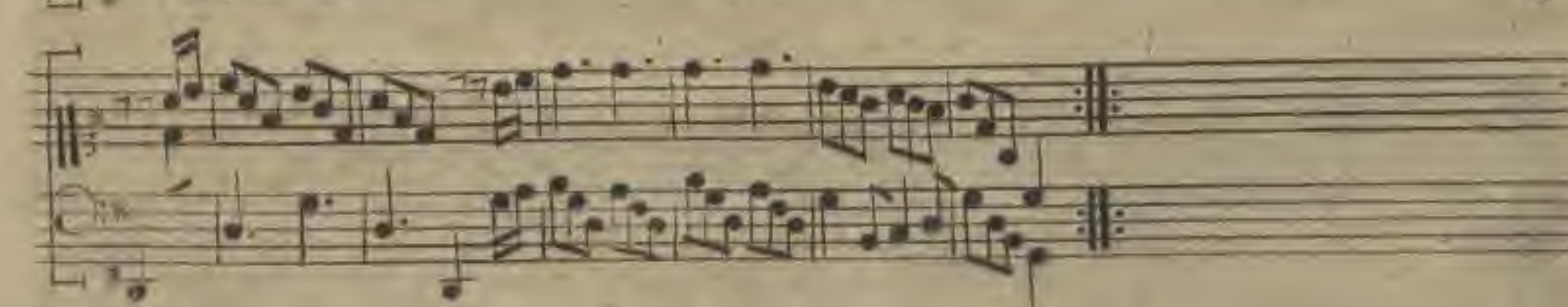
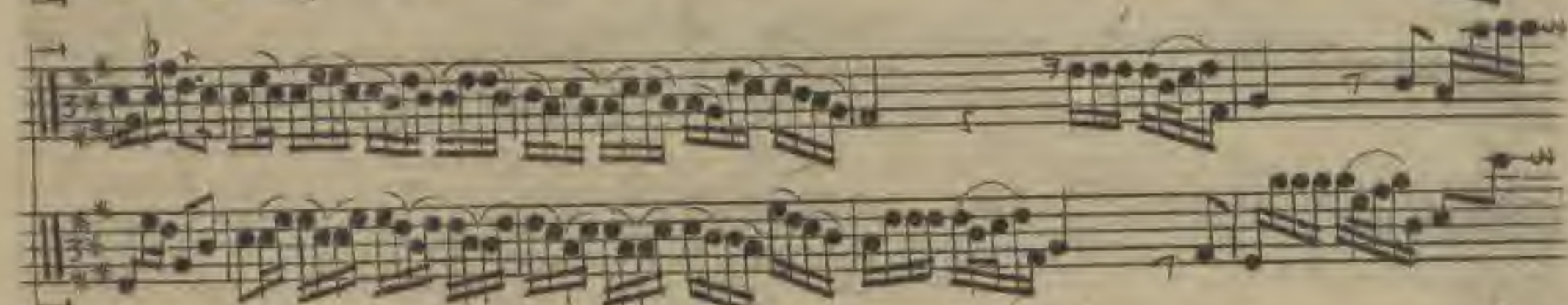
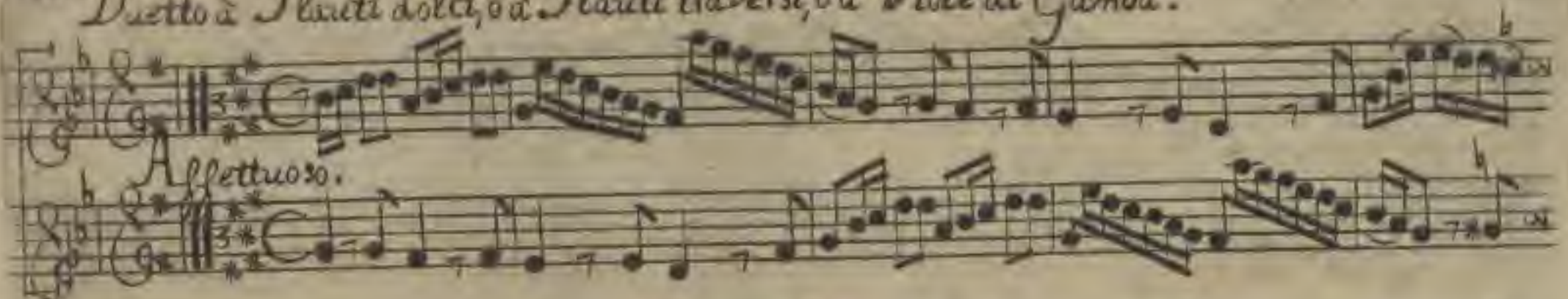
Handwritten musical score for "Die Waise" by Franz Schubert. The score is written on two staves. The top staff is for the voice (Soprano) and the bottom staff is for the piano. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo/mood is marked "con Viol.". The lyrics are "Die Waise" and "Die Waise". The score includes various musical notations such as notes, rests, and fingerings.

Handwritten musical score for the hymn "Der Herr ist unser Schutz". The score is written on two staves. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the piano staff.

Der Herr ist unser Schutz, in Pöbeln der Feinde von Leth, ertrübet, ein gnädiges Urtheil, ein bleibig Geyßel, dem Leth

Handwritten musical score for the song "Zum Kusse, byfingst du nicht". The score is written on two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a cursive, handwritten style. The lyrics are written in German and are placed between the two staves. The lyrics are: "Zum Kusse, byfingst du nicht; im zinkischen Uthel, ein wenig Gnuß, Lieb und zu dem Kusse, byfingst du nicht." The score ends with a double bar line and a final note in the upper staff.

12. *Duetto à Flauti dolci, o à Flauti traversi, o à Viole di Gamba.*



Vincen Lektion Ino Music-Meisters. Flauti dolci o traversi o Viole di Gamba.

13.

Allegro.

14. Aria aus Sancio, in Bonifaz von Geron König; gesungen von Ma. Monjo, Inspektor

Handwritten musical score for the song "Die Tränen" (The Tears) by Franz Schubert. The score is written on ten staves, alternating between vocal and piano parts. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in German and are written below the vocal staves. The piano part is marked "con Viol." (con Violino). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "O, oft die Tränen schatz mir, so laß es mich zu dir geh'n, und sag: Das hast du empfunden!" and "O, oft die Tränen schatz mir, so laß es mich zu dir geh'n, und sag: Das hast du empfunden!". The score is signed "Schubert" at the bottom right.

lang, als Zungen, Tosen, und mich, Zu größ'rer Mache, Isten, wie Du ihn liebst, wie er dich frohet, laß

mich, Zu größ'rer Mache, Isten, wie Du ihn liebst, wie er dich frohet, laß mich Tosen, als Zungen, Tosen, und

mich, Zu größ'rer Mache, Isten, wie Du ihn liebst, wie er dich frohet. Da Capo.

Hornpipe.

Violon ou Flautois.

16. Pastorale, pour divers instruments.

Canon mit 14. Variationen,

gesetzt von M^r Zelenka.

Vide, Do mi ne, et considera - la bo -

Vide, Do mi ne, et considera - la boremmie rum, la -

Canta - te Do - mino canta - te can - ti cum

Canta - te Dominocanta - tecan -

- rem meum. - no - rum!

- bo - rem meum. - ticum novum!

Fünfte Lection des Music Meisters. Flauto traverso.

17.

Allegro. *Capriccio.*

Largo.

Vivace.

Allegro.

Largo.

Vivace.

(600 560)

1. Das Frauenzimmer verstimmt sich immer nach Luft und Wind, nach Luft u. Wind.
 2. Die meisten Männer sind schlechte Kenner von Me lo die, von Melodie.

Drum Schade vor - die Männer, die keine rechte Kenner vom Stimmen sind.
 Drum Schade vor - die Frau en, die ihnen sich vertrau - en zur Harmonie.

Ritornello.

Flauti dolci, o traversi, o Viole di Gamba.

Andante.

Allegro.

Handwritten musical score for a piece in 3/4 time, marked *Allegro.* The score consists of 14 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The key signature has one sharp (F#). The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and a repeat sign on the final staff.

Violoncello solo.

Lento.

Violon ou Flauto.

Gavotte.

Sechste Lektion des Musik-Meisters.

Violoncello solo.

21.

Handwritten musical score for Violoncello solo, titled "Sechste Lektion des Musik-Meisters." The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro." The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by repeat signs and includes fingerings indicated by numbers 1-5. The manuscript is on aged paper with some staining and wear.

22. Aria aus der Opera Eginkard; gesungen von M^r. Riemschneider, dem älteren.

Vergiß dich selbst, mein schönster Engel! vergiß nur nicht der Liebe Pflicht! mein Engel!

mein schönster Engel! vergiß dich selbst, nur nicht der Liebe Pflicht! vergiß dich selbst, dich

selbst, vergiß nur nicht der Liebe Pflicht! Vergiß an mir die vielen Mängel!

vergiss was Ehr und Klugheit spricht! vergiß nur meiner Treue nicht! meiner Treue,

vergiss nur meiner Treue nicht! Da Capo.

Passepied. Violon ou Harpibois.

Handwritten musical score for Trompette and Air. The score is written on ten staves, organized into five systems of two staves each. The first system (staves 1-2) is for Trompette, with a treble clef and a key signature of one flat. The second system (staves 3-4) is for Air, with a treble clef and a key signature of one flat. The third system (staves 5-6) is for Trompette, with a treble clef and a key signature of one flat. The fourth system (staves 7-8) is for Air, with a treble clef and a key signature of one flat. The fifth system (staves 9-10) is for Trompette, with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and ornaments. The word "Trompette." is written above the third system, and "Air." is written above the fourth system. The page number "23." is in the top right corner.

24. Marche pour Monsieur le Capitaine Weber.

Claveffin.

Ritruite.

Allegro.

Einige plötzliche Eintritte in entfernte Accords.

25
Siebente Lektion des Musik-Meisters. Suite, von M. Krieger dem jüngern.

Allemande. Claveffin.



Courante.



26. Aria aus Sancio; die Poesie von Herrn König; gefungen von Ma. Keiser.

Affettuoso.

Süße Worte, wehrte Zeilen,

Ihr nur könnt mir Trost ertheilen, euch küß' ich viel tausendmal, euch küß' ich viel tausendmal.

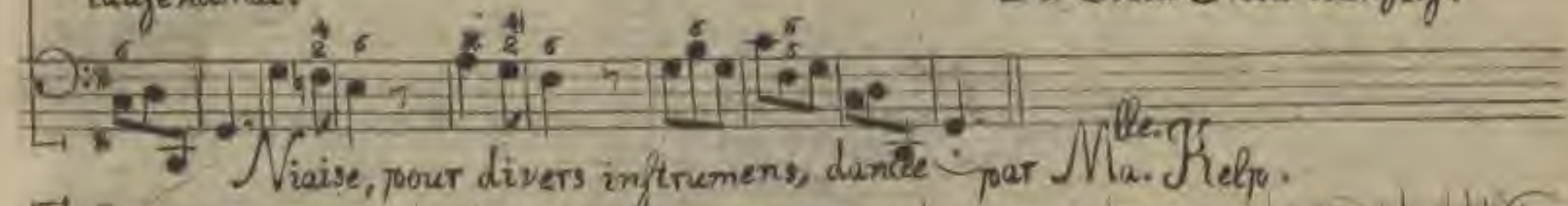
Ihr nur, wehrte Zeilen! ihr nur, süße Worte! ihr nur könnt mir

Trost ertheilen, euch küß' ich viel tausendmal, euch küß' ich viel

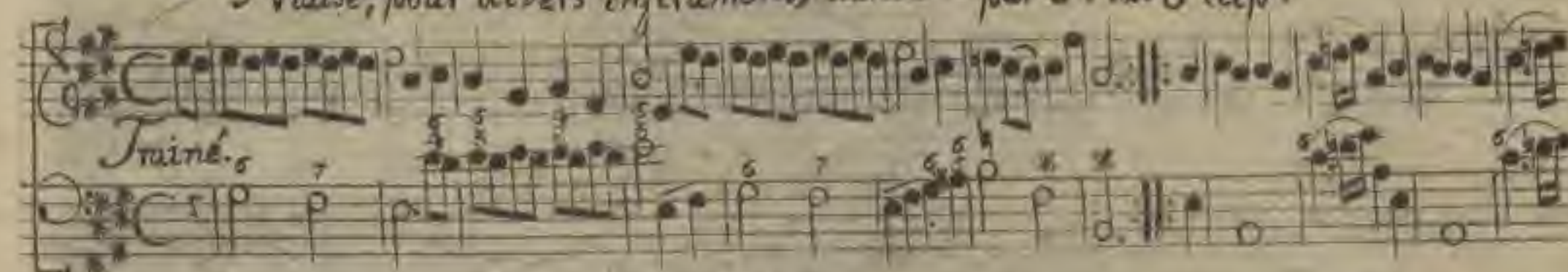


taufendmal.

Der zweite Theil künfftig.



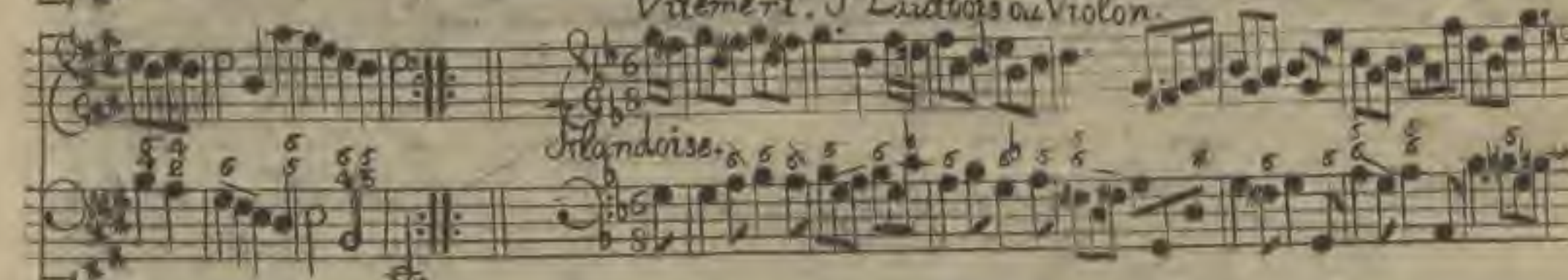
Naise, pour divers instrumens, dancée par Mlle. Kely.



Finé.



Vivement. Flautois ou Violon.



Irländaise.




Violoncello solo.

Largo.

Allegro.

Achte Lection des Music-Meisters. Intrada mit 2. Violinen, ohne Bass. 29.

Spitituoso.

14-564

Anderer Theil der vorigen Aria.

Sonne, laß die Strahlen nicken, daß sich wieder kann erblicken des Geliebten Anmuths Stral,

wieder kann erblicken des Geliebten An

Thema zur Fuge, nebst 5. eingeflickten Auflösungen.

Da

muths Stral! Capo.

Sambande. Claveffin. Vom vorigen Autor.

31.

Handwritten musical score for a piece titled "Sambande. Claveffin. Vom vorigen Autor." The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The music is characterized by dense, rapid sixteenth-note passages, often grouped in beams. The first system includes a repeat sign and a key signature change to one sharp. The second system also features a repeat sign. The third system begins with a repeat sign and a key signature change to one sharp. The fourth system starts with a repeat sign and a key signature change to one sharp. The fifth system begins with a repeat sign and a key signature change to one sharp. The score concludes with a double bar line and a repeat sign. The page number "31." is written in the top right corner.

Gigue.

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Carillon à 2 Chalumeaux.

Flûte à la 1^{re} mesure.

Menuet à 2 Cornes de Chasse.

Violino 1.

Lilliputische Chaconne.

Violino 2.

Flute
trav. Viola.

Neunte Lektion des Musici Meisters. Viola di Braccio o di Gamba.^{33.}

Violini
Gambas
di Bassi.

Largo.

Allegro.

This is a handwritten musical score on aged paper. The title at the top reads 'Neunte Lektion des Musici Meisters. Viola di Braccio o di Gamba.' with a page number '33.' in the upper right. The score is written for Viola di Braccio or Gamba, with parts for Flute, Violini, Gambas, and di Bassi. It features several systems of staves with musical notation, including notes, rests, and dynamic markings such as 'Largo' and 'Allegro'. The notation is in a historical style, with many accidentals and fingerings indicated. The paper shows signs of age, including some staining and wear.

34. Air;

die Musik ist von M^r Des Fontaines.

Cher souvenir d'un objet plein de char - mes, occupez à jamais, occupez à - jamais,
 Romon, süßer Schlaf, der Erquickung der Mat - ten, laß die Ruh' mir doch zu, nach der Ar - beit, Laß, bei

à jamais, mon cœur! qu'il pleure chaque moment vous me coûtiez des larmes, j'aime moins
 nach der Arbeit Laß! Wie ge mich in vergnügten Schlummer, wo kein Kummer mich erschreckt,

mes plaisirs, que ma juste douleur! Vous peignez à mes yeux ma charmante Sil -
 noch erweckt, bei so süßem Raft! Laß den Geist, lie, ich gleich wie entsetzt, sich er -

vie, que la mort hélas m'a - - - ravie, et qui faisoit - - - tout mon bonheur.
 leben, und der Träume Spiel mir al - - - les geben, nur du nur, kö - - - nes irgend haßt!

Cher souvenir d'un objet plein de char - mes, occupez à jamais, occupez à - - - jamais,
 Romon, süßer Schlaf, der Erquickung der Mat - ten, laß die Ruh' mir doch zu, nach der Ar - beit, Laß, bei

à jamais mon cœur! Vous pei - - - cœrer!
 nach der Arbeit Laß! Laß den - - - Laß!

Fantasia fürs Clavier, von M^r. Heltmeier.

35.

Vivace.

Allegro.

36. Broddingnagische Gigue, mit 2 Violinen, ohne Bass.

Handwritten musical score for 'Broddingnagische Gigue'. The score is written for two violins and consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The piece concludes with a double bar line and repeat dots.

Flauto Pastorale, o altri strumenti.

Handwritten musical score for 'Flauto Pastorale, o altri strumenti'. The score is written for a flute or other wind instrument and consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes many sixteenth and thirty-second notes, often beamed together. The piece concludes with a double bar line and repeat dots.

Zehnte Lektion des Music-Meisters. Fortsetzung des ersten Satzes neuerlicher Lektion. 37.

The image displays a handwritten musical score on aged paper. The title at the top reads "Zehnte Lektion des Music-Meisters. Fortsetzung des ersten Satzes neuerlicher Lektion." followed by the page number "37." in the upper right corner. The score is written for piano, indicated by the "p" dynamic marking at the beginning of the first staff. It consists of several systems of staves, each containing a treble and bass clef staff joined by a brace. The notation includes various musical symbols such as notes, rests, and accidentals. Two specific tempo markings are present: "Largo." on the second staff and "Vivace." on the sixth staff. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including slight discoloration and wear along the edges.

Aria aus der Opera Aefoprus;

gesungen von M^{lle}. Monjo djüng.

Vivace. Flauto alla quarta, o Oboe, o Violino.

Flüßel fiume dā diletto ruscelletto, che se-conda con mo-desta e placid' onda
 Einem eingezogen Leben sich ergeben, lenkt die Triebe zu der schönen Tugend Liebe,

colli e prati, erbet- - - - - te e fiori; Flüßel fiume dā diletto
 stärket, besetzt eine- - - - - dles Gemüte; einem eingezog- - - - - nen Leben

ruscelletto, che se-conda con modesta con modesta e placid' onda col-li e pra-ti, col-li e
 sich ergeben, lenkt die Triebe :: zu der schönen Tugend Liebe, stärket, besetzt, stär-ker, be-



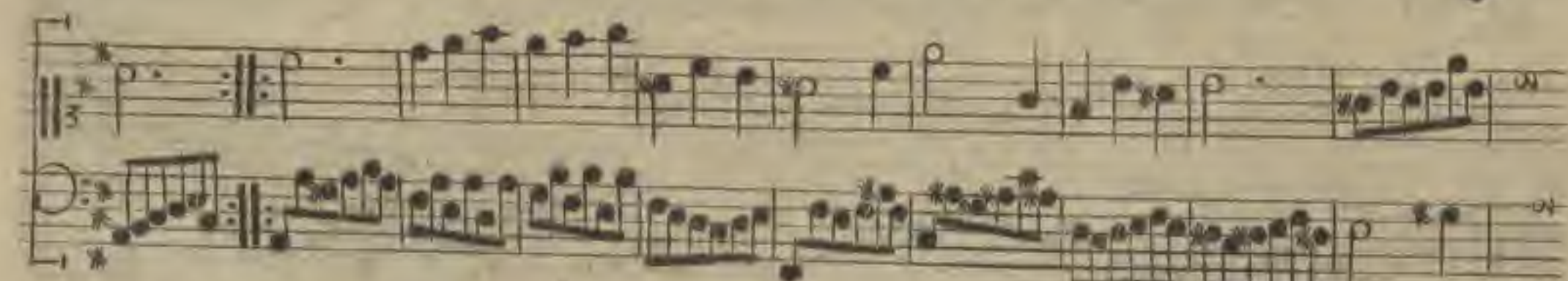
prati, erbet e fiori, che seconda con modesta e placid' onda, col li e prati, erbet-te, er-bet-
 festigt ein edles Grüttelehnt die Fiedelzuder schönen Jugend Lie, für ket, befestigt, befestigt ein e-

-tee fiori.
 des Grüttele.

Menuet, zur Suite in der 7^{ten} und 8^{ten} Lektion gehörig.



Clavichord.




Canon perpetuus aus der
 Traga in der 8^{ten} Lektion.

Reverie der Laputier, nebst ihren Aufweckern; mit 2 Violinen, ohne Bass.

Andante.

Flauto, Harpfe, Violoncello, oder d'autres instrumens. *Napolitana.*

Moderé et simplement.

Bass zur Harpfe, Violoncello, oder d'autres instrumens.

Eilfte Lektion des Musik-Meisters.

Introduzione, à tre.

41.

Flauti Flauto traverso o Violino 1.

Flauti. Flauto traverso o Violino 2.

Grave.

Vivace.

42. Violini. Zur vorigen Aria gehörig.



Violini musical score, first system. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern. The lyrics are written below the staff.

Porta l'un mola' acqua intorno; ma ch'è torbida sovente, ch'è torbida so - ven - te -
Aber mit dem frecken Laufen auf der Wohlust Wege laufen macht Vnsuk im Gebli - te; -

Flauto.



Flauto musical score, first system. The notation is in treble clef, with a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern. The lyrics are written below the staff.

l'altro limpido e innocente fan più caro e fan più, adorno, pochi fi, fi, ma chiari,
gegentheils, wenn unser Wandel still, wirkt derin uns gelaffne - Wille sonst nichts - als lauter



Flauto musical score, second system. The notation is in treble clef, with a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern. The lyrics are written below the staff.

more pochi fi, fi, fi, ma chiari umori. Da
Güte, sonst nichts - als lauter Güte. Capo.

Clavessin.



Clavessin musical score, first system. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern. The lyrics are written below the staff.

Taffaraille, par M. J. V. Goetner.

Handwritten musical score on page 43, featuring ten systems of two staves each. The notation includes various musical symbols such as notes, rests, and clefs, with some systems containing complex rhythmic patterns and accidentals.

Fagotto solo.

Loure der gefitteren

Flouyhnknms.

2. Violinen.

Kurie der unartigen Yahoos.

Zwölfte Lektion des Musik-Meisters. Linda. Presto, dal Sig.^{re} Silvio Leopoldo Weiss.⁵⁵

The musical score is written on 15 staves. It features a variety of musical notations including notes, rests, and fingerings. The notation is dense and includes many accidentals (sharps, flats, naturals) and dynamic markings. The piece is in a 2/4 time signature. The notation is written in a cursive, handwritten style. The score includes a variety of musical notations including notes, rests, and fingerings. The notation is dense and includes many accidentals (sharps, flats, naturals) and dynamic markings. The piece is in a 2/4 time signature. The notation is written in a cursive, handwritten style.

56.11

46. Aria aus Eginhard;

gesungen von Ma^{me} Polone.

Ergrimet nicht, ihr holden Augen! seht ihr mich schon in Flammen stehn, ergrimet
 nicht, seht ihr mich schon in Flam - - - men stehn.
 Ergrimet nicht, seht ihr holden Augen seht
 ihr mich schon in Flammen stehn, seht in Flammen stehn, in Flam - - -
 men stehn, seht ihr mich schon in Flammen stehn.
 Laßt mich in eurem Circul weiden

laßt mich in eure Sonne sehn, laßt mich nicht trostlos von euch schei- - den, laßt nicht
 mein Herz - - in Gluck vergehn, laßt nicht mein Herz in Gluck vergehn! Da Capo.

Soli. *tutti.* *L'air neul. Introduct. gehörig.* *f. soli.*
Flaut. trav. 1. *Soli.* *tutti.*
Flaut. trav. 2. *p.*
Andante. *f. soli.* *tutti.* *f. soli.* *tutti.* *f. soli.* *tutti.*
f. soli. *tutti.* *f. soli.* *tutti.* *f. soli.* *tutti.* *f. soli.* *tutti.*
Triumphal
Allegro dell'
Introduzione
nella 11. Letzione

48.

*Allegro.**Fagotto.*

Handwritten musical score for Fagotto, page 48, marked *Allegro.* The score consists of 15 staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The piece concludes with the instruction *Künftig ungespielt* (no longer to be played).

Dreizehente Lectiſon des Music-Meifters. Gigue ſans Baſſe, par M^r J.G. Piſendel.⁴⁷

Violino.

Aria aus der Opera: die verkehrte Welt. die Poefie
ist von Herrn Prætorius; geſch,
gen von M^r Weſtenholte.

Glückſelig iſt, wer alle Morgen verliebt und doch geruhig iſt, und ſiets, an Statt der

Abend-Sorgen, ſein artiges Cathrinchen küßt.

(H 560)

50. Comische Veränderung der vorigen Art.

Glückselig ist, wer alle Morgen verliebt und doch geruhig ist,
und stets, anstatt der Abend Sorgen fein artiges - Caca ca ca ca ca ca - Cathrinchen küßt.

Allegro, avec la Suite, composée par M. E. J. Bayon.

L'air de la Coccinelle, composé par L. Fromental Halévy.

Lut. 4

p 4

v 4

v 4

c 4

b 4

f 4

cl 4

b 4

Courante.

Vierzehnte Lektion des Muffen Meisters. Bechluss des Fagotto solo.

53.

Andante.

Vivace.

Dies Solo kann auf der Flöte à bec gespielt werden.

Fabel aus der Opera: Aefopus; die Poesie von Herrn Mattheson; gef. v. M^r. Riemschneider
Jungk. v. d. L.

Die Kuh, doch halt! nein! die Ziege beugt einmal die Körner bis zur Erden, und bietet
Löwen sehr, ihr Ehrgemahl zu werden; der Löwe wußte wohl, wie falsch die Ziege war, und
stellte sich ganz stumm, nahm Schmaß, aber, spatzierte was herum, und hörte sie nicht an; bis
daß so gar die Zieg' erbärmlich schrie: Großgünstiger Herr Löwlich bleibe dir doch ewig
treu. Der Löwe sagte: nein! die Ziege rief: ihr Götter! denn hier kein Retter der Löwen
trau ich nicht; und damit zog Signor die Taffchen. Ihr hervor, die er anfaß und sprach: du

kauft dich abzuführen! die Stund ist da, ich muß die Toß predieren.
 Spite der Lauten Partie. Menuet und Sarabande.
 da - - - gio, pre - - - sto, Andan - - - te.
 Adagio. Presto. Andante.

56.

Lucretia.

Handwritten musical score for 'Lucretia'. The score is written on ten staves, with the first two staves for the vocal line and the remaining eight for the piano accompaniment. The tempo is marked 'Largo'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several measures with repeat signs. The piano part includes fingerings and articulation marks.

La Poste.

Der erste Gang.

Handwritten musical score for 'La Poste'. The score is written on ten staves, with the first two staves for the vocal line and the remaining eight for the piano accompaniment. The tempo is marked 'Der erste Gang'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several measures with repeat signs. The piano part includes fingerings and articulation marks.

Der zweite Gang.

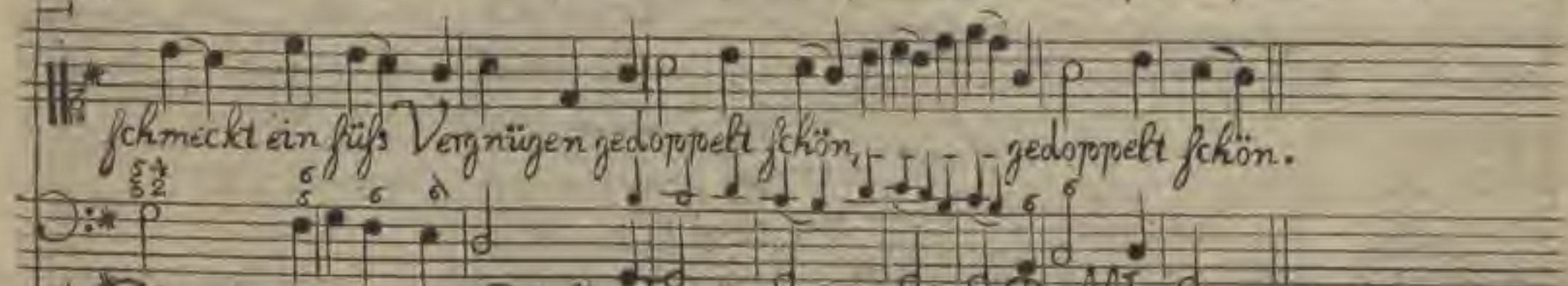
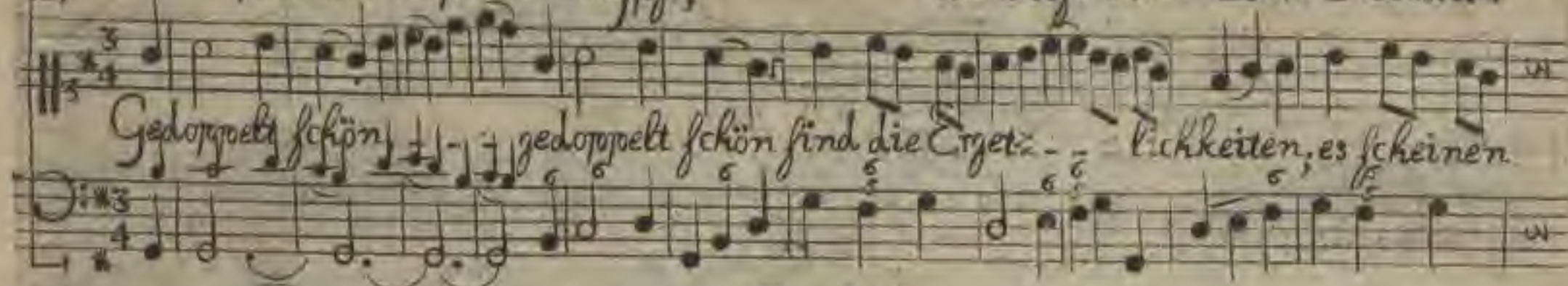
Handwritten musical score for 'La Poste'. The score is written on ten staves, with the first two staves for the vocal line and the remaining eight for the piano accompaniment. The tempo is marked 'Der zweite Gang'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several measures with repeat signs. The piano part includes fingerings and articulation marks.

Fünfzehnte Lektion des Musika-Meisters.

Viola di Gamba senza Cembalo. 51.

Andante.

Vivace.



This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The notation is dense and includes various musical symbols such as treble and bass clefs, key signatures (one flat), and time signatures (3/4). The score is characterized by frequent use of triplets, indicated by a '3' in a circle, and slurs grouping multiple notes. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. The manuscript is written in dark ink on aged, slightly yellowed paper. The page number '59.' is written in the top right corner.

62. Aria aus der Opera Eginothard; gesungen von M^r. Möhring.

Violino.

Gesundheitsbrunnen, warme Bäder, besucht man aus lockendem Triebe zur Wollust, zum
 Spielen, zur Liebe, zur Wollust, zum Spielen, zur Liebe, viel mehr oft als aus Leibes Noth, viel mehr
 oft oft als aus Leibes Noth; Gesundheitsbrunnen, warme Bäder, besucht man aus
 lockendem Triebe zur Wollust, zum Spielen, zur Liebe, viel mehr oft,

Handwritten musical score for a piece titled "Bourée" and "Gigue". The score is written on multiple staves, with the top staff featuring a vocal line and the bottom staff featuring a figured bass line. The lyrics are written in German and are repeated throughout the piece. The notation includes various musical symbols such as notes, rests, and bar lines. The piece is in 3/4 time and is in the key of D major. The tempo is marked "Allegro". The piece is in 3/4 time and is in the key of D major. The tempo is marked "Allegro".

als aus Leibes Noht, - - - viel mehr oft, als aus Leibes Noht.

Bourée.

Gigue.

A. Clelia.

Handwritten musical score for 'A. Clelia.' featuring three staves (Soprano, Alto, and Bass) with various musical notations including notes, rests, and dynamic markings like 'sol.' and 'tut.'.

The score is written in G major (one sharp) and 3/4 time. It consists of 18 measures across three systems of three staves each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'sol.' (solo) and 'tut.' (tutti). The piece concludes with a double bar line and repeat signs.

Siebenzehnte Lektion des Music-Meisters.

Oboe solo.

65.

Siciliana.

Spirituoso.

Zweiter Theil der vorigen Aria.

Dum kehret, mit mancherley Schuden von innen und auffen beluden, so mancher heim, und holt sich du wol gar den Tod, und holt sich gar den Tod; drum kehret mancher heim, und holt sich gar den Tod, - - - wol gar den Tod.

Da Capo, pag. 62.

Pièce pour le Claveffin,

par M^r. Kreising, le cadet.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections, with the first section ending around measure 56 and the second section beginning with the instruction "Violino solo, dal. S. Störmer." followed by "Largo." The manuscript is written in ink and shows signs of age, including some staining and wear.

57.

Violino solo, dal. S. Störmer.

Largo.

56

Dido.
Soli. tutti.
Triste. Desperato.
Soli. tutti.
Soli. tutti.
Triste. Desperato.
Soli. tutti.
Canon mit 4. vom Herrn Capellmeister Bach.

Achtzehnte Lektion des Music-Meisters.

Violino.

69.

Tempo à gusto.

The musical score is written for a violin and consists of 16 staves. The key signature has one sharp (F#), indicating G major. The tempo is marked 'Tempo à gusto.' The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and fingerings. The piece ends with a double bar line on the final staff.

Oboe.

71.

Andante.

Vivace.

A handwritten musical score for a piece titled "Ouverture à la Polonoise" for Claveffin. The score is written on ten systems of two staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes a variety of musical symbols, such as clefs, accidentals, and articulation marks. The handwriting is in dark ink on aged paper.

Cantabile.

Allegro.

74. Cantata;

die Poesie ist von der Frau von Ziegler.

Ich kann la -

chen, wei - - - - - nen, fcher - zen, alles ist mit einerley einerley, - alles ist mit einer -

ley; ich kann la - - - - - chen, wei - - - - - nen, fcher - zen, ich kann la - - - - -

chen, wei - - - - - nen, fcher - zen, alles ist mit einerley, - alles ist mit einerley einer

ley; - - - - - ley ist mit einerley. Mein gefetzter Sinn kann

fagen: vorden allgrößten Klagen hab'ich weder Angst noch Scheu, vorden allgrößten Klagen

hab' ich weder Furcht noch Scher, - - - hab' ich weder Furcht noch Scher.

Suite zur neulichen Ouverture. *Bourée.* *Claveffin.*

Loure.

12. 8. 5.

Canon à 4 von M. Dietrich.

76.

Arioso.

Violino.

This block contains the handwritten musical score for the 'Arioso' section, measures 76 through 82. The score is written on ten staves, with five systems of two staves each. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The key signature is one flat (B-flat), and the time signature is 3/4. The first system (measures 76-77) features a melodic line in the upper staff and a supporting line in the lower staff. The second system (measures 78-79) continues the melodic development. The third system (measures 80-81) shows a more complex texture with multiple voices. The fourth system (measures 82-83) concludes the section with a final cadence. The notation is elegant and characteristic of 18th-century manuscript notation.

Allegro molto.

del. *Flauto trav.*

Zwanzigste Lektion des Musik-Meisters.

77.

2. *Viola pomposa, o Violino.*

Dolce.

Scherzando.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is dense, featuring many slurs, ties, and various note values including eighth and sixteenth notes. The second staff has a similar key signature and time signature. The third staff is marked 'Dolce.' and continues the melodic line. The fourth staff is marked 'Scherzando.' and shows a change in tempo and character. The remaining staves continue the complex musical development with various rhythmic patterns and melodic fragments. The handwriting is elegant and typical of 18th or 19th-century musical notation.

Recitativo.

Ein unerschrockner Geist steht ganz gelassen an, was ihm auch nur begegnen kann: begleitet
ihn das Glück auf jeden Fuß und Schritt, so nimt er es gar gerne mit; doch wollen sich die Wetter
thürmen und höchst erhebt auf seine Scheitel stürmen, so reckt er auch, mit unerschrocknem
Sinn, den Nacken hin. Bey klarkund heiterm Himmel la - - - - -
chen, heist niederrückig und gemein, - - - - - heist niederrückig und ge -
mein; Bey klarkund heiterm Himmel lachen,
heist niederrückig und gemein, niederrückig und gemein, - - - - -

heißt niederträchtig und gemein niederträchtig und gemein. Doch

Stral und Keil nicht schüchtern weichen, muß bloß das Mahl und Renner Zeichen vö

edelmütigen Selen seyn; Stral - - - und Keil nicht weichen, muß bloß das Mahl.

Renner Zeichen von edelmütigen Se - - - len seyn. D.C.

Garotte en Rondeau. Cavettin.

80.

Grave.

Flauto dolce.

Handwritten musical score for Flauto dolce, measures 80-95. The score is written on ten staves, with measures 80-85 marked 'Grave' and measures 86-95 marked 'Vivace'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The manuscript is on aged paper with some staining and wear.

Ein und zwanzigste Lektion des Musik-Meisters.

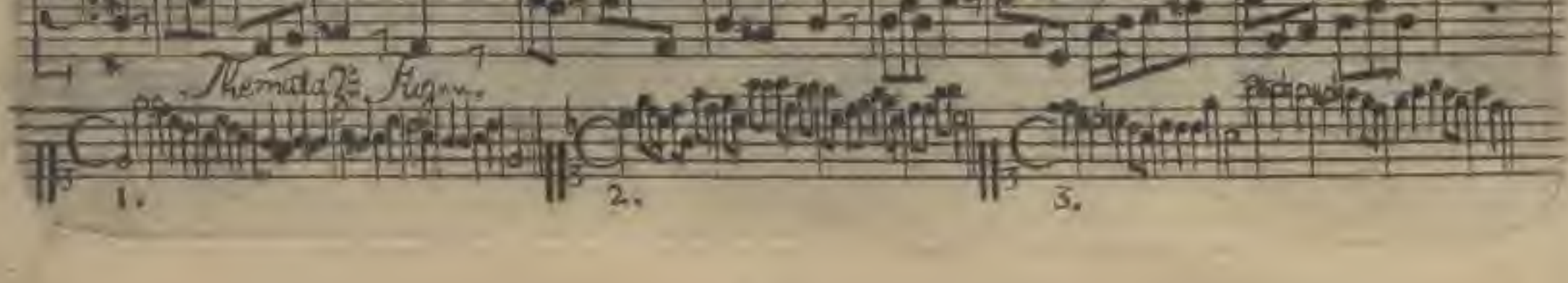
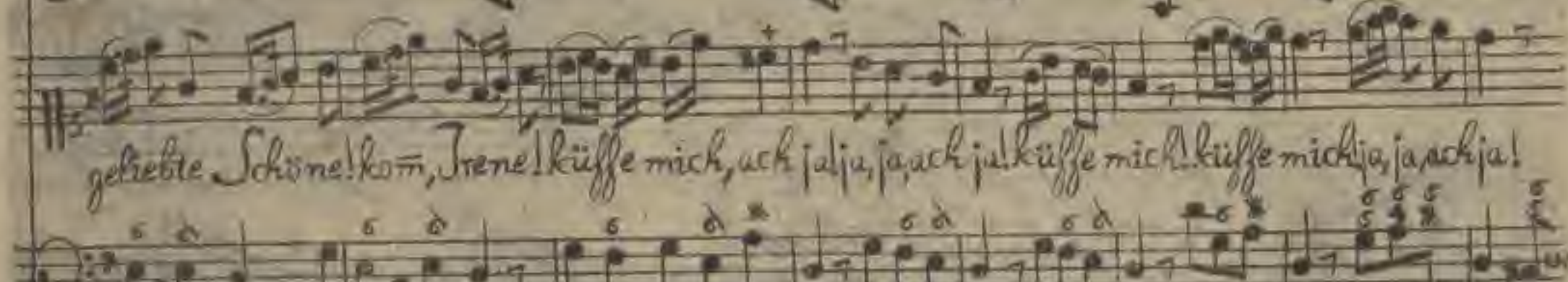
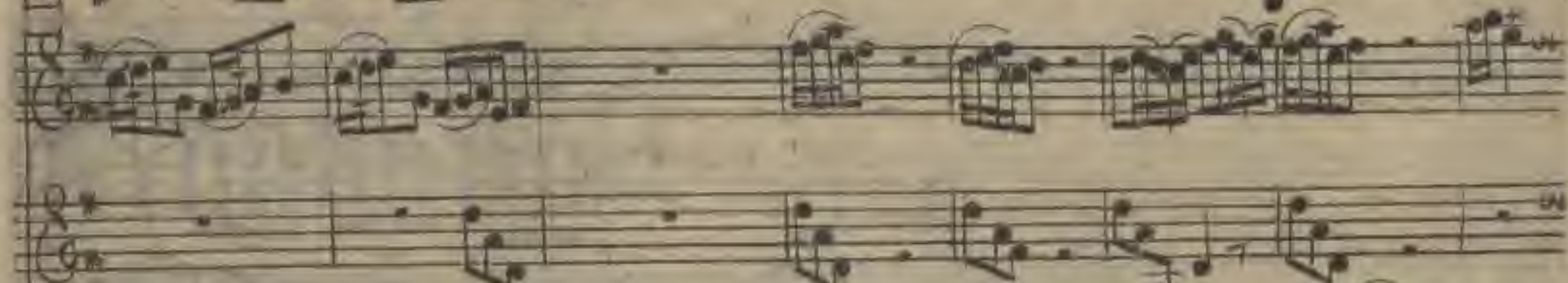
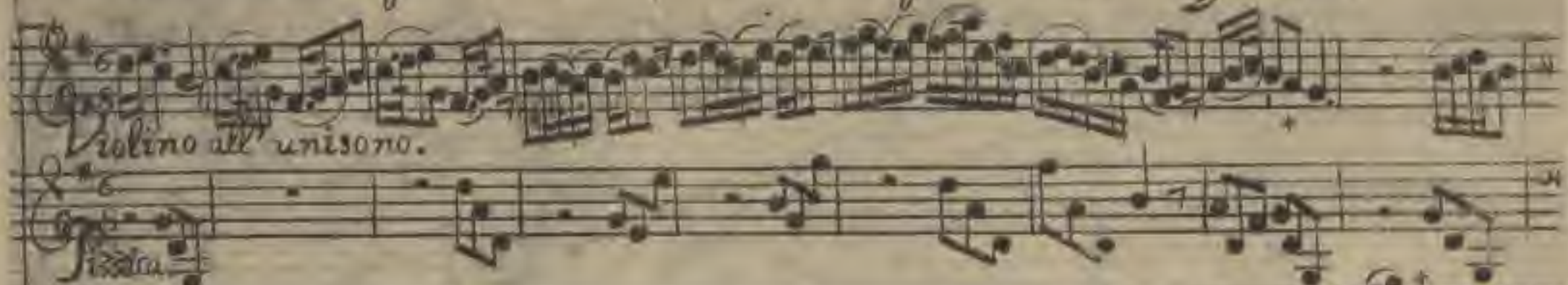
Suite de Clavecin, compo^{81.}
sée par M. C. Sezold.

Allemande,
vivement.

The image displays a handwritten musical score for an Allemande, a type of French dance. The score is written on ten staves, with the first two staves at the top containing the title and tempo markings. The notation is highly detailed, featuring numerous beamed sixteenth and thirty-second notes, which are characteristic of the Allemande's lively tempo. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical symbols such as clefs, key signatures, and ornaments. The handwriting is in a cursive style, typical of 18th-century musical notation. The paper is aged and shows some wear, with a small number '81.' visible in the top right corner.

82. Flauto traverso.

Aria, die Poene ist von Herrn Glauche.



geliebte Schöne! komm, Irene! küsse mich, ach ja ja, ja, ach ja! küsse mich! küsse mich ja, ja, ach ja!

Säume nicht, geliebte Schöne! komm, Irene!

Thema 2. Figur.

1.

2.

3.

küß mich, ach ja, ach ja, ach ja! füone nicht, geliebte. Schöne küß mich, ach ja, ach ja, ach ja! küß mich,
 ach ja, ach ja!

2^{te} Teil
 nächstmal.

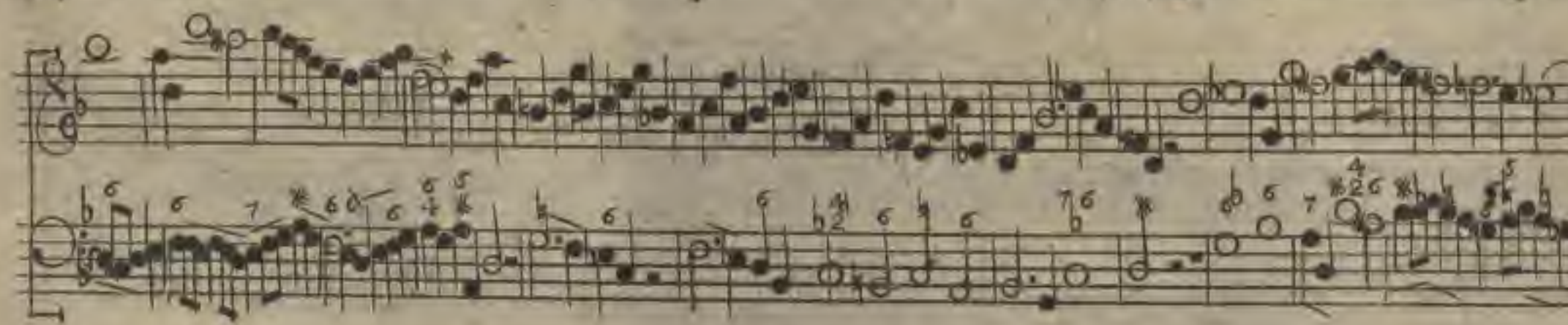
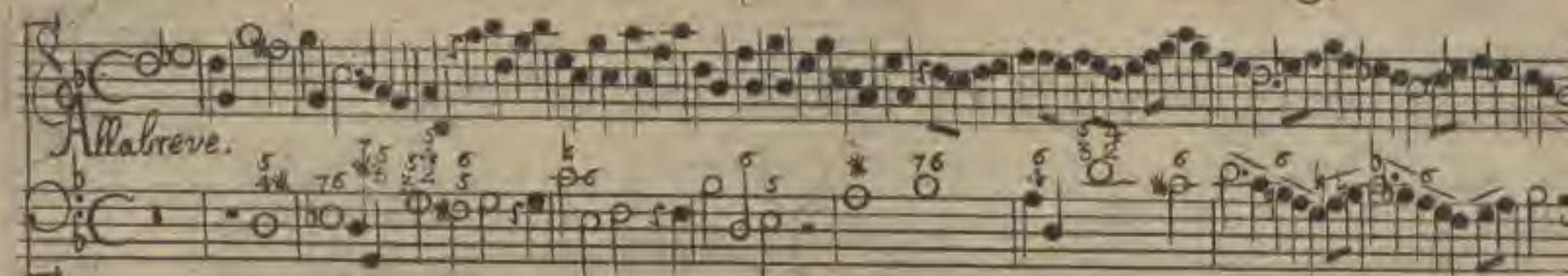
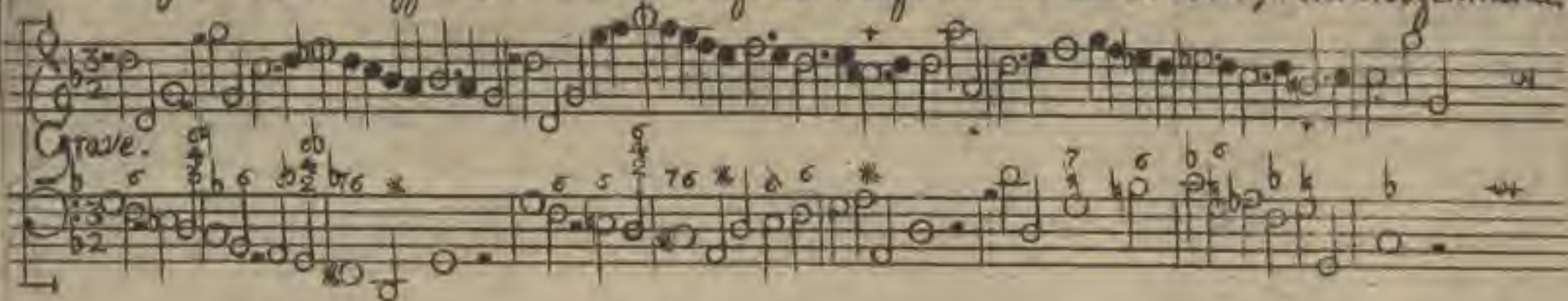
Minuet.
 Clavessin.

Flauto traverso e Viola pomposa o Violino.

Largo e misurato.

Vivace e staccato.

Zwey und zwanzigste Lektion des Music-Meisters. Sonata di chiesa, à diversi strumenti. 85.



(4 5 6 7 8 9 10 11 12)

Meine Seele lecket nach der Lebenskraft von dem süßen Nectar-Saft deiner Lippen; Ach, ich zähle alle Stunden, bis du da! Kom doch, komm, ach ja ja ja, ach ja kom doch, komm doch komm ja ja ach ja! C.

Courante. Clavecin.

This page contains a handwritten musical score on eight staves. The notation is dense and complex, featuring a variety of note values including sixteenth and thirty-second notes, as well as rests. Slurs are used extensively to group notes, and there are numerous accidentals (sharps, flats, and naturals) throughout the piece. The manuscript is written in dark ink on aged, slightly yellowed paper. The first staff begins with a treble clef and a key signature of one flat. The notation is characteristic of 18th or 19th-century musical manuscripts.

Sinfonie à Flûte traversière seule, à la Française. Tendrement.

The musical score is written on ten staves. The first four staves are for the Flûte traversière (transverse flute), and the remaining six staves are for the Claveffin (keyboard). The tempo is marked 'Tendrement'. The music is in 3/4 time and features various musical notations including notes, rests, and fingerings.

Giga. Claveffin.

Drey und zwanzigste Lektion des Musica-Meisters. Flüte traverser.

89.

Handwritten musical score for Flüte traverser, titled "Drey und zwanzigste Lektion des Musica-Meisters." The score is written on ten systems of two staves each, with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. The word "Geyment" is written in the first system. The page number "89." is in the top right corner.

Gigue.

Clavecin

91.

A handwritten musical score on aged paper, featuring ten systems of music. Each system consists of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. The tempo marking 'Adagio' is written in the first system, and 'Vivace.' appears in the second system. The score is densely written with many notes and some complex passages, particularly in the later systems.

Vierundzwanzigste Lektion des Musick-Meisters. Deffus de Vicle. Sonata. 95.

Siciliana.

The musical score is written on two systems of staves. Each system consists of a treble staff and a bass staff. The first system is marked 'Siciliana.' and the second system is marked 'Vivace.' The notation includes various musical symbols such as notes, rests, and ornaments. The paper is aged and shows some wear.

Handwritten musical score for a piece titled "Der Hutepol, der Kuhl". The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing piano accompaniment. The music is in 3/4 time and features a key signature of one flat (B-flat). The lyrics are written in German and are repeated across the vocal staves. The piano part includes a section labeled "Sarabande" and another labeled "Clavessin". The score is written in a cursive, handwritten style.

Vocal Parts:

- Stave 1:** Der Hutepol, der Kuhl - - - noch ist mir bang, der Kuhl wie der, Kuhl wie der, der Kuhl will ich überwall - - -
- Stave 2:** Der Hutepol, der Kuhl noch ist mir bang, der Kuhl wie der, der Kuhl wie der, der Kuhl will ich überwall - - -
- Stave 3:** - - - bang ist mir, dann soll ich mir nicht bang, der Kuhl wie der, der Kuhl wie der, der Kuhl will ich überwall - - -
- Stave 4:** überwall bang ist mir, dann soll ich mir nicht bang, der Kuhl wie der, der Kuhl wie der, der Kuhl will ich überwall - - -
- Stave 5:** - - - soll ich der Kuhl mir Kuhl nicht. D.
- Stave 6:** - - - soll ich der Kuhl mir Kuhl nicht. C.

Piano Part:

- Stave 7:** Sarabande. Clavessin.
- Stave 8:** Continuation of the piano accompaniment.
- Stave 9:** Continuation of the piano accompaniment.
- Stave 10:** Continuation of the piano accompaniment.

Bizarra. *Violina.* *Anonimo.*

26. Gravement.

Plate universelle.

Handwritten musical score for a piece titled "Fugue chorale". The score is written on ten staves, organized into five systems of two staves each. The notation is in G major (one sharp) and 3/4 time. The piece is marked "Vite." (Allegro). The score includes various musical notations such as notes, rests, and fingerings. The handwriting is in ink on aged paper.

Fünfundzwanzigste Lektion des Music-Meisters. Deffus de Violo.

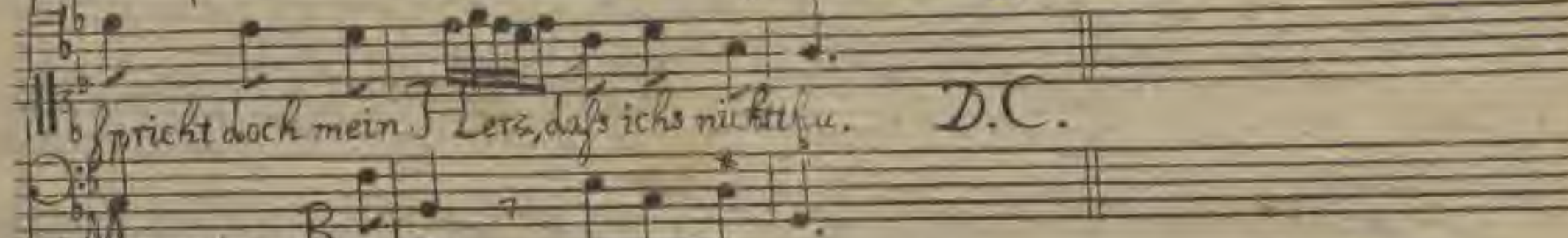
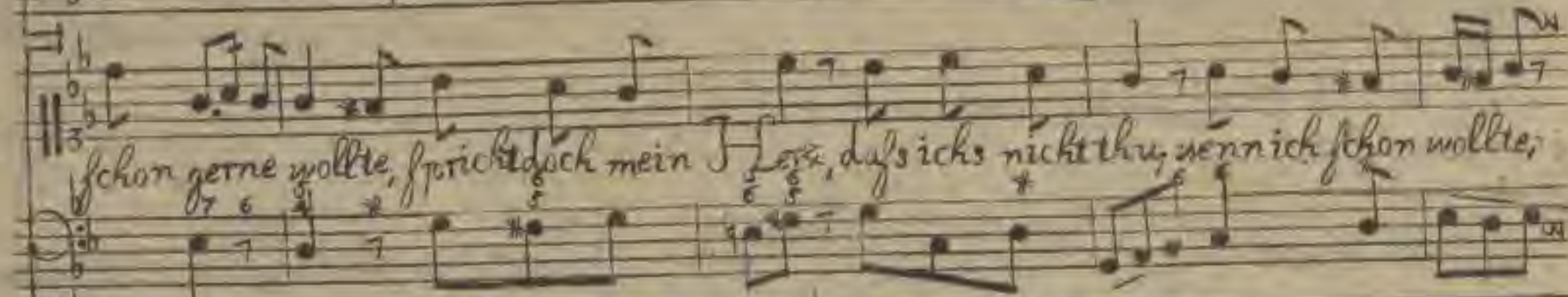
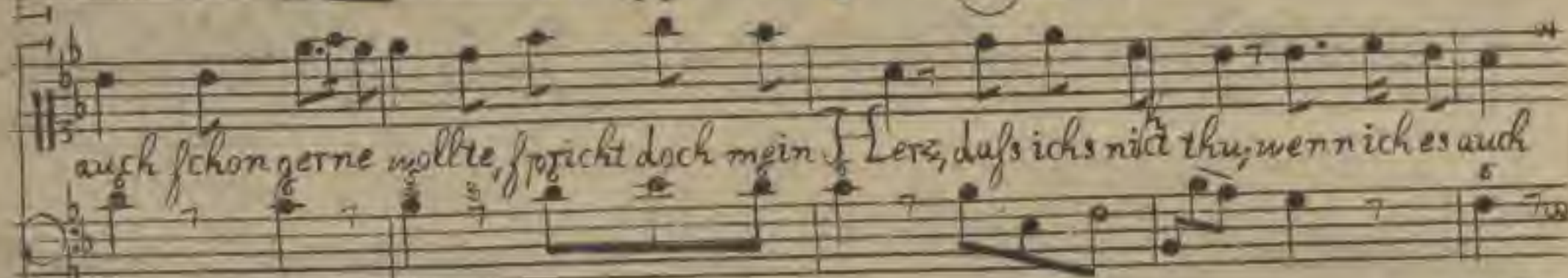
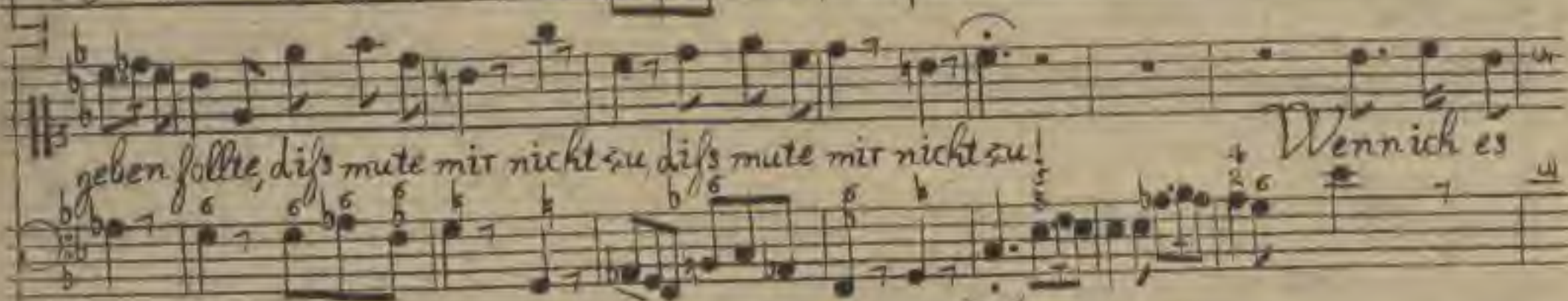
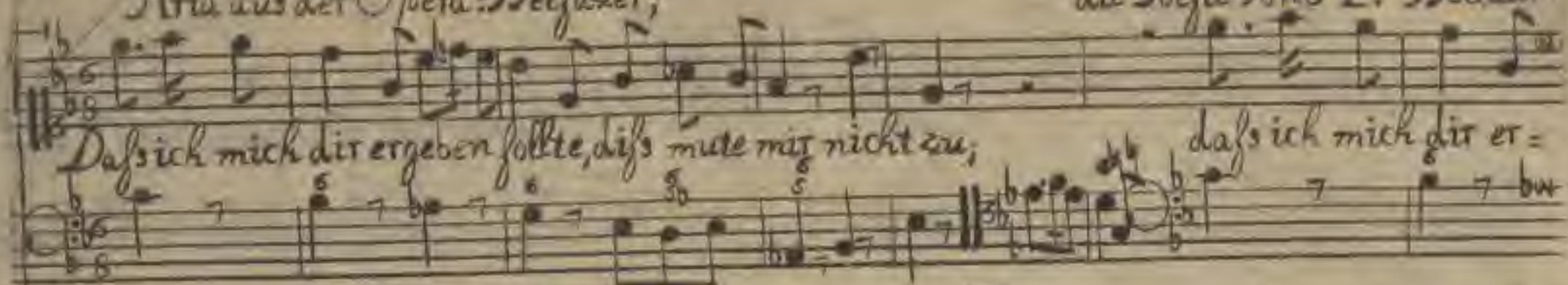
97.

Dolce.

Scherzando

(No. 514)

Aria aus der Oper: Belfuzer;

die Tochter von H^m Beauca.

Handwritten musical score for a Minuet da Capo, page 99. The score is written on ten systems of five staves each. The notation includes various musical symbols such as notes, rests, and clefs. The key signature is one flat (B-flat). The time signature is 3/4. The piece is titled "Menuet da Capo." at the bottom right.

100. Giga.

Anon.

Handwritten musical score for a Giga, numbered 100. The score is written on ten staves, each with a treble and bass clef. The music is in 3/4 time and features a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score is divided into sections by repeat signs and includes a section marked 'Adagio'.

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